

H&H

HANDEL & HAYDN SOCIETY

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the  
Difference

1992-1993 SEASON

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR



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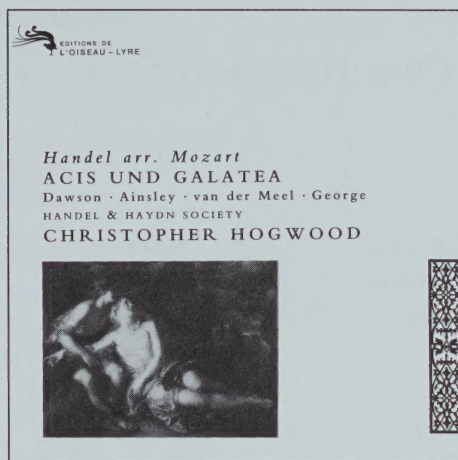
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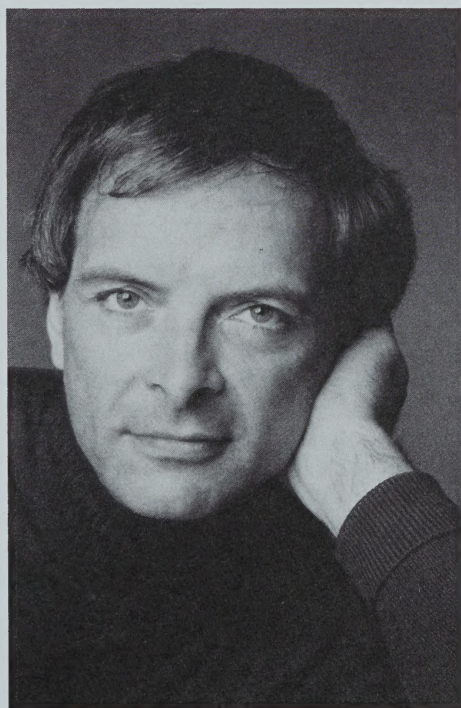
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H A N D E L & H A Y D N S O C I E T Y



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The Handel & Haydn Society  
Christopher Hogwood, Artistic Director

## ONE HUNDRED SEVENTY-EIGHTH SEASON, 1992-1993

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*The Handel & Haydn Society is supported in part by the Massachusetts Cultural Council, a state agency, and by a generous grant from the National Endowment for the Arts. The NEA's support enables H&H to present not only several concert series, but also an educational outreach program in over forty Greater Boston area public schools and free public concerts that bring H&H's music to wider audiences.*





The Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
One Hundred Seventy-Eighth Season, 1992-93

Friday, April 2, 1993 at 8:00 p.m.  
Jordan Hall at New England Conservatory, Boston

**John Finney, Director**

Carole Haber, Soprano  
Pamela Dellal, Mezzo-soprano  
William Hite, Tenor  
Donald Wilkinson, Bass

Kinloch Earle, Violin  
David Miller, Viola  
Karen Kaderavek, Cello  
John Finney, Fortepiano

**Der Augenblick  
An den Vetter**

Franz Josef Haydn  
(1732–1809)

**Scottish Folksong Arrangements**

Haydn

Green Grow the Rashes  
Nanny O (While, Absent from these Faithful Arms)  
Raving Winds  
The Soger Laddie  
I Love My Love in Secret  
The Glancing of Her Apron

**Sonata in E minor for violin and piano, K. 304**

Wolfgang Amadé Mozart  
(1756–1791)

*Allegro*  
*Tempo di Menuetto*

**Der Greis  
Betrachtung des Todes  
Wider den Übermut**

Haydn

INTERMISSION

**Die Beredsamkeit  
Die Warnung  
Alles hat seine Zeit**

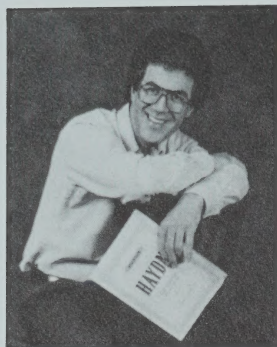
Haydn

**Quartet in E-flat major, K. 493**

Mozart

*Allegro*  
*Larghetto*  
*Allegretto*

## JOHN FINNEY, H&H ASSOCIATE CONDUCTOR



John Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The

Boston Conservatory. He has studied at the North German Organ Academy with Harald Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S.

Boe and James David Christie (organ), and Lisa Goode Crawford (harpsichord).

John Finney has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. In addition to directing the H&H Chamber Series, he plays regularly with the H&H period orchestra. He presently serves as Director of Music for the Wellesley Hills Congregational Church and as Director of the Heritage Chorale in Framingham, and is also Chorusmaster for the Boston Early Music Festival Chorus. Mr. Finney has recorded for Denon, Decca, and Nonesuch.

## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the performing forces available to composers in their time, to reveal music as it was meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works in the nineteenth century. H&H gave the first American performance of Handel's *Messiah* in 1818, and has performed the work annually since 1854.

In recent years, H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H has three CDs on the London/L'Oiseau-Lyre label; its recording of Mozart's orchestration of Handel's *Acis and Galatea* was released in June 1992, and a fourth recording, of Handel's entire *Concerti Grossi, Op. 6*, was completed in the spring of 1992. H&H also offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, established to showcase the H&H chorus, has received growing acclaim in recent seasons, and this year finds a new home in Jordan Hall at New England Conservatory.

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Dear H&H Audience Member,

We are delighted that you have joined us for tonight's concert of chamber works by Mozart and Haydn, the final program in our first series at Jordan Hall at New England Conservatory. We hope that you enjoy listening to this performance as much as we enjoy performing it for you!

One of the rewards of being a musician in Boston is the fact that two of the finest concert halls in the world—Symphony Hall and Jordan Hall—are here, and are only one block from each other! We at H&H have felt fortunate this season to have concert series in both halls, allowing us to explore the full range of repertoire from the early seventeenth through the late nineteenth centuries.

Where the sumptuous acoustics of Symphony Hall perfectly set off symphonic works and oratorios with large chorus and full orchestra, the more intimate setting of Jordan Hall allows for an astounding range of sonority—from the delicacy of a single lute to the full sound of a Baroque orchestra. For singers, Jordan Hall is ideal; the proximity of the audience to the stage permits the singer to communicate every detail of his or her interpretation. And audience members have told us this season how exciting it is to watch these musicians work together on the stage, and how much they seem to be enjoying themselves!



Our experience with the H&H Chamber Series this year has been so successful, in fact, that we will be expanding it next year to include another wonderful setting—Sanders Theatre in Cambridge. So you have two fine choices to hear the fine musicianship and delightful repertoire characteristic of the series.

This season's programs have ranged from French Baroque music for Christmas, to virtuoso Elizabethan lute songs, to the gaiety of Brahms's *Liebeslieder Waltzes* for Valentine's Day, to inventive chamber music from the Classical era. Next season's repertoire promises to be just as varied and interesting: J.S. Bach's *Magnificat*, solo cantatas and Chandos anthems by Handel, a program of the most astonishing Italian madrigals, and *Lieder* and partsongs by Franz Schubert.

Thank you for being with us tonight, and this season, at Jordan Hall. We hope you will join us again next season for our Chamber Series at Jordan Hall and Sanders Theatre!

Cordially,

A handwritten signature in cursive script, reading 'John Finney'.





## CHAMBER MUSIC OF HAYDN AND MOZART

In 1796, Franz Joseph Haydn began a manuscript of partsongs that eventually grew to thirteen pieces—two of them for three singers, eleven for a vocal quartet, all with keyboard accompaniment—to which he gave the heading “From Ramler’s Lyrical Bouquet, set to music by Jos. Haydn 1796.” C. W. Ramler had edited a collection of poems, and Haydn evidently intended to draw exclusively on this, but, as time went on, and as his collection of partsongs grew, two things happened: he drew occasionally from other literary sources, and his choice of texts (and therefore the music he composed) became more serious, taking on a pronounced religious tone. He seems to have written the first nine partsongs as a single group, presumably in 1796, and finished the remainder by 1799. Though Haydn planned to write two dozen such songs, he never went beyond the first thirteen.

It was no doubt his visits to England that motivated these small, charming works in a genre that Haydn had not previously attempted, for the English loved such sociable pieces, the catches and glees that might be sung in the tavern or the home or at any convivial gathering. The earlier songs in the manuscript tend toward the light-hearted and even the humorous, such as the ending of *Die Beredsamkeit*, in which the singers merely mouth the final word, “stumm” (“mute”). More serious is *Die Warnung*, a setting of a German translation of an anonymous Greek original, depicting the scurrying of the scorpion at one’s feet, darkness, and deception. *Der Greis* gives Haydn’s self-deprecating picture of old age (he was in his mid-60s when he composed it); the rhythm of the phrase “All my strength is gone; I am old and weak” graphically conveys declining vigor. Yet this is not self-pitying; Haydn also wryly used the theme on a visiting card!

We tend to think of the “arranger” as the commercial factotum in the musical world, the person who makes something work for a given performance. We rarely connect the skill and labors of the arranger with those of the creator. But Haydn was not averse to a lucrative business arrangement with the Scottish publisher George Thomson, whereby he provided Thomson with versions of folk song melodies from the British isles arranged for solo voice with piano, violin, and cello. He had made a number of Scottish folk song arrangements while he was staying in London; the success of these led to further work with Thomson

between the years 1799 and 1804. All in all, Haydn left nearly 400 of these charming and delightful arrangements, miniature sparks cast off from the workshop of his genius—though he clearly regarded them as trivial work and did not mind letting one of his students, Sigismund Neukomm, do much of the work, for two shillings per arrangement.

Wolfgang Amadé Mozart’s **Sonata in E minor, K.304** is one of a group of works for violin and piano that the composer began early in 1778 during his lengthy visit to Mannheim,

although he possibly did not finish them until he reached Paris, the next stop on this journey. His direct model was a set of violin sonatas by Joseph Schuster which were popular in Mannheim; on 6 October 1777 he had sent a copy of the Schuster sonatas to his sister, commenting that they were “not bad” and promising to write some in the same style if he decided to stay on in Mannheim. It is likely that the example of the Schuster sonatas and also of Mozart’s other model, Johann Christian Bach, motivated the two-movement form of all six sonatas. The set, including the Sonata in E minor, was published in Paris in November 1778 as “Opus I” (though there was already another Mozart set in

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print with that number—publishers were not very careful about such matters then).

The printed title page followed the traditional formula of the time, identifying the sonatas as works for harpsichord or pianoforte “with the accompaniment of a violin,” implying that the musical essence was contained in the keyboard part alone. But in these sonatas, Mozart’s violin makes a bid for independence, and the two instruments are more evenly matched than they are in Mozart’s earlier works of this type. The musical phrases often require a balancing dialogue between the voices. Along with the G-minor Piano Quartet, K.378, the Sonata in E minor was Mozart’s only minor-key composition for piano and strings. Its two movements maintain a serious tone, though by no means “tragic” and—as Mozart scholar Alfred Einstein put it—“not without rays of heavenly light.”

Mozart virtually created the genre of the piano quartet with his two contributions to the medium, K.478 in G minor and **K.493 in E-flat major**. The first one, completed on 16 October 1785, was written in response to a commission for three such works from the publisher Franz Anton Hoffmeister. But Mozart’s quartet did not sell well (apparently it was too difficult for the amateur musicians who comprised the largest part of the buying public), and Hoffmeister decided to cancel the contract rather than to waste money publishing more works that wouldn’t sell. Still, Mozart did write another piano quartet about nine months later—the first work he

completed after his extended labor on *The Marriage of Figaro*. The second quartet was published by Hoffmeister’s rival, Artaria.

Although Mozart’s piano quartets are the earliest to remain in the repertory, he did have a model for K.493 in the form of a set of quartets by

Johann Schobert (d. 1767), whose Opus VII included a piano quartet in E flat that has striking harmonic parallels with Mozart’s opening and which apparently served as a catalyst for the younger composer’s imagination. But, of course, despite a modest bow to a senior composer, K.493 is pure Mozart throughout, the mature Mozart who demonstrated his powers in *The Marriage of Figaro* as the greatest master of comic theatrical timing who ever lived. The E-flat quartet does not contain the rich emotional depths of the

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earlier quartet (depths that Mozart invariably plumbs when composing in the key of G minor), but it is serene and witty, with the piano serving to lead the dialogue in contradistinction to the strings. The slow movement is lavish in its lyricism, while the finale is filled with jesting repartee led again by the piano, whose conversational crosscurrents bring a smile with their epigrammatic wit.

—Steven Ledbetter

*Steven Ledbetter is program annotator and musicologist for the Boston Symphony Orchestra.*

## ***Join H&H for the 1993-94 Chamber Series —***

Featuring delightful repertoire from the Renaissance to the Romantic era, and the virtuosity of H&H singers and instrumentalists.

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For details on the 1993-94 season and subscription information, please read the insert in tonight’s program. We look forward to seeing you again next season!



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## VOCAL TEXTS

### Der Augenblick

Inbrunst, Zärtlichkeit, Verstand,  
Schmeicheleien, Sorgen, Tränen,  
zwingen nicht die Gunst der Schönen,  
schaffen uns nicht ihre Hand:  
nur ein schwacher Augenblick,  
fördert der Verliebten Glück.

### An den Vetter

Ja, Vetter, ja!  
ich fall' euch bei,  
daß Lieb' und Torheit einerlei,  
und ich ein Tor notwendig sei;  
ich sei nun aber, was ich sei;  
ist Lieb' und Torheit einerlei;  
So wißt, so wißt!  
mir ist sehr wohl dabei.

### The Moment

Ardour, gentleness, intelligence,  
flattery, anxiety, tears,  
do not force the beautiful to be gracious,  
they do not secure their hand:  
a moment of weakness alone,  
further the happiness of those in love.

### To My Cousin

Yes, cousin, yes!  
I agree with you,  
that love and foolishness are the same,  
and I am needs a fool;  
but whatever I may be;  
if love and foolishness are the same,  
let me tell you, let me tell you  
that I feel pleased no end.

---

## SCOTTISH FOLKSONGS

### Green Grow the Rashes

There's nought but care on ev'ry han',  
In ev'ry hour that passes,  
What signifies the life o' man,  
An' twere not for the lasses.  
    Green grow the rashes, O!  
    Green grow the rashes, O!  
    The sweetest hours that e'er I spend  
    Are spent among the lasses, O!

The warldly they may riches chase,  
An' riches still may fly them,  
An' tho' at last they catch them fast,  
Their hearts can ne'er enjoy them.  
    Green grow the rashes, . . .

Gie me a canny hour at e'en,  
My arms about my dearie;  
An' warldly cares, an' warldly men,  
May a' gae tapsalteerie.  
    Green grow the rashes, . . .

For you sae douse! ye sneer at this,  
Ye're nought but senseless asses,  
The wisest man the warld e'er saw,  
He dearly lov'd the lasses.  
    Green grow the rashes, . . .

Auld nature swears, the lovely dears  
He noblest work she classes,  
Her 'prentice hand she try'd on man,  
An' syne she made the lasses.  
    Green grow the rashes, . . .

### Nanny O

While, absent from these faithful arms,  
O'er distant hills my Henry hies,  
Fears, fondly-fram'd, my heart alarms,  
And tears of passion bathe my eyes:  
Along this secret grove I stray,  
For oft at eve I've met him here;  
And, to illusive thought a prey,  
I turn, and fancy he is here.

Beneath these oaks how wou'd he kneel,  
And vow his love with life shou'd last!  
But memory heightens all I feel —  
With pain I recollect the past.  
Some Fairy guide me to the spot,  
Where hides the sov'reign of this heart! —  
Adieu, ye vales! —adieu, sweet cot!  
My snowy lambs and I —must part.

Thro' woods and wilds —'midst thorns and brakes,  
For thee, dear lad! my way I'll keep,  
'Till strength this tender frame forsakes;  
When wearied —lie me down and weep!  
But O! return —perfidious swain!  
Thou, airy Wand'rer, cease to rove;  
Ah! —haste to these fond arms again,  
For none you meet like me will love!

### Raving Winds

Raving winds around her blowing,  
Yellow leaves the woodlands strowing,  
By a river hoarsely roaring,  
Isabella stray'd deploring: (*cont'd*)



Farewell, hours, that late did measure  
Sunshine days of joy and pleasure;  
Hail, thou gloomy night of sorrow,  
Cheerless night that knows no morrow.

O'er the past too fondly wand'ring,  
On the hopeless future pond'ring,  
Chilly grief my life-blood freezes,  
Fell despair my fancy seizes.  
Life, thou soul of every blessing,  
Load to misery most distressing,  
Gladly how would I resign thee,  
And to dark oblivion join thee!

### **The Soger Laddie**

My soger laddie is over the sea,  
And he will bring gold and money to me;  
And when he comes hame, he'll make me a lady;  
My blessings gang wi' my soger laddie.  
My doughty laddie is handsome and brave,  
And can as a soger and lover behave;  
True to his country, to love he is steady;  
There's few to compare wi' my soger laddie.

Shield him, ye angels, frae death in alarms,  
Return him with laurels to my longing arms,  
Syne frae all my cares ye'll pleasantly free me,  
When back to my wishes my soger ye gie me.  
O soon may his honours bloom fair on his brow,  
As quickly they must, if he get his due:  
For in noble actions his courage is ready,  
Which makes me delight in my soger laddie.

### **I Love My Love in Secret**

My Sandy gied to me a ring,  
Was a' beset wi' diamonds fine,  
But I gied him a better thing,  
I gied my heart in pledge o' his ring. (*cont'd*)

My Sandy O, my Sandy O,  
My bonny, bonny Sandy O;  
Tho' the love that I owe  
To thee I dare na show,  
Yet I love my love in secret,  
My Sandy O!

My Sandy brak a piece o' gow'd,  
While down his cheeks the saut tears row'd,  
He took a hauf and gied it me,  
And I'll keep it till the hour I die.  
My Sandy O, . . .

### **The Glancing of Her Apron**

In lovely August last,  
On Munanday at morn,  
As thro' the fields I past,  
To view the yellow corn:  
I looked me behind,  
And saw come o'er the know,  
Ane glancing in her apron,  
With a bonny brent bow.

I said, good morrow, fair maid,  
And she, right courteously,  
Return'd a back, and kindly said,  
"Good day, sweet sir, to thee."  
I speir'd, my dear, how far awa'  
Do ye intend to gae?  
Quoth she, I mean a mile or twa,  
And o'er yon brommy brae.

Fair maid, I'm thankfu' to my fate,  
To have sic company,  
For I am ganging straight that gate,  
Where ye intend to be.  
When we had gane a mile or twain,  
I said to hir, my dow,  
May wee not lean us on this plain  
And kiss your bonny mou'.

---

### **Der Greis**

Hin is alle meine Kraft  
alt und schwach bin ich,  
wenig nur erquicket mich  
Scherz und Rebensaft.  
Hin ist alle meine Kraft  
meiner Wangen Rot ist hinweggeflohn,  
Der Tod klopft an meiner Tür,  
unerschreckt mach ich ihm auf.  
Himmel, Himmel habe Dank!  
Win harmonischer Gesang war mein Lebenslauf,  
Himmel, habe Dank!

### **The Old Man**

All my strength is gone  
I am old ane weak.  
Of small succor are  
fun and wine.  
All my strength is gone  
the ruddiness of my cheeks has fled,  
death knocks at my door,  
unafraid I open it to him.  
Heaven, heaven be thanked.  
My life was a hamonious song.  
Heaven be thanked.



### **Betrachtung des Todes**

Der Jüngling hofft des Greises Ziel,  
Mer Mann noch seiner Jahre viel,  
Der Greis zu vielen noch ein Jahr,  
und keiner nimmt den Irrtum wahr.

Der Jüngling hofft,  
Der Mann hofft noch,  
Der Greis hofft noch  
und keiner nimmt den Irrtum wahr.

### **Wider den Übermut**

Was ist mein Stand, mein Glück,  
und jede gute Gabe?  
Ein unverdientes Gut.  
Bewahre mich, o Gott!  
von dem ich alles hape,  
vor Stolz und Übermut.

### **Die Beredsamkeit**

Freunde, Wasser machet stumm,  
lernet dieses an den Fischen,  
doch beim Weine kehrt sich's um,  
dieses lernt an unsern Tischen.

Was für Redner sind wir nicht,  
wenn der Rheinwein aus uns spricht,  
wir ermahnen, streiten, lehren,  
keiner will den andern hören,  
Freunde, Freunde, Freunde,  
Wasser machet stumm.

### **Die Warnung**

Freund, ich bitte, hüte dich,  
Scorpionen schleichen sich  
unter jeden Stein.  
Und da, wo es dunkel ist,  
pflegt Betrugerei und List  
oft versteckt zu sein.

### **Alles hat seine Zeit**

Lebe, liebe, trinke, lärm,  
kränze dich mit mir.  
Schärme mit mir,  
wenn ich schwärme.  
Ich bin wieder klug mit dir.

### **Contemplating Death**

The youth hopes for old age,  
man for many more years,  
the old man for another added to his many years,  
and none takes note of his error.

The youth hopes,  
man still hopes,  
the old man still hopes,  
and none takes note of his error.

### **Against Presumption**

What is my estate,  
my fortune, and every talent?  
An undeserved property.  
Preserve me, O God,  
to whom I owe everything,  
from pride and presumption.

### **Eloquence**

Friends, water makes you mute,  
learn that from the fishes,  
but with wine, the reverse is true,  
learn that at our tables.

What orators we are indeed  
when Rhinish wine speaks in us,  
we admonish, quarrel, teach, no one wants  
to listen to the other,  
friends, friends, friends,  
water makes you mute.

### **A Warning**

Friends, I beg you, beware.  
Scorpions lurk behind  
every stone.  
And where it is dark,  
cheating and cunning  
are wont to hide.

### **Everything In Its Time**

Live, love, drink, kick over the traces  
crown yourself with me.  
Be enthusiastic with me  
when I am enthusiastic.  
I am wise again with you.



## *This spring with H&H*

### *Don't miss the two final programs in our Symphony Hall series*

#### **ST. MATTHEW PASSION**

April 16 at 8 p.m. & 18 at 3 p.m.  
Christopher Hogwood conducting  
David Gordon, Evangelist; Richard Zeller,  
Jesus; Dominique Labelle, soprano;  
Marietta Simpson, mezzo-soprano; Paul  
Elliot, tenor  
*The American premiere of Mendelssohn's  
1829 version of Bach's grand choral  
work*

Sponsored by WCRB-FM, 102.5

#### **ODE FOR ST. CECILIA'S DAY**

April 30 at 8 p.m. & May 1 at 3 p.m.  
Christopher Hogwood conducting  
Lynne Dawson, soprano; John Mark  
Ainsley, tenor; William Sharp, baritone  
*Mozart's orchestration of Handel's Ode;  
C.P.E. Bach: Symphony Wot. 182; W.A.  
Mozart: Fugue for organ in G minor,  
K. 401; J.S. Bach: Singet dem Herrn,  
BWV 225*

Sponsored by Chrysler New Yorker



#### **The Handel & Haydn Society Chorus performs in the 1993 Boston Early Music Festival**

Sunday, June 20 at 2:00 p.m.  
First Church in Cambridge,  
Congregational  
John Finney conducting

The H&H chorus sings some of  
William Byrd's most splendid Anglican  
choral music, including the *Venite*,  
*Te Deum*, and *Benedictus* from his  
monumental *Great Service*.

#### *A very special event — **The Four Seasons***

and other Baroque works

Two Boston performances:  
June 21 and June 28, 1993 at 8:00 p.m.  
Symphony Hall



Virtuoso violinist  
Stanley Ritchie  
leads the H&H  
period orchestra  
performing  
Antonio Vivaldi's  
masterpiece.

Cabaret-style, with table seating  
and refreshment service available.

Also in Providence this year!  
June 12, 1993 at 8:00 p.m.  
Veterans Memorial Auditorium

***For more information, call (617) 266-3605.***



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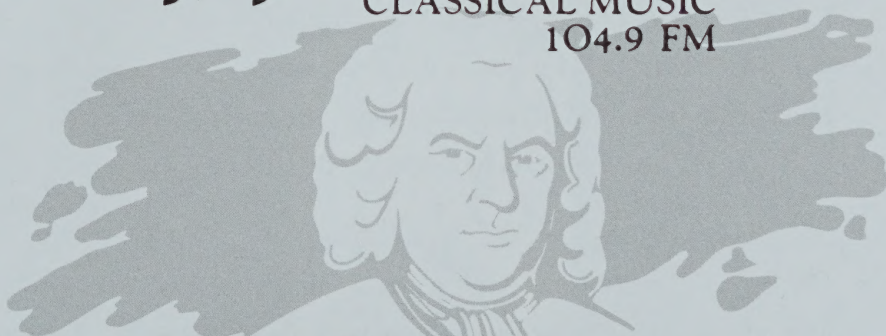
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